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AUTHOR	Kurose, Yuki
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ABSTRACT

This paper investigates the possibility of using Japanese advertising language as a teaching tool in the second language classroom. First, it reviews the aims of advertising and the advantages of learning advertising language in the classroom based on previous research. Next, it discusses language strategies used in Japanese advertising, presenting typical examples for each. The strategies are divided into linguistic-oriented strategies and sociocultural strategies. Finally, the paper suggests some teaching plans for Japanese classrooms, where teachers can utilize advertising language as one of the language teaching materials. These plans cover the strategies unique to the Japanese language and the strategies that require some background knowledge of Japanese society and culture. An appendix includes photocopies of cited advertisements. (Contains 43 references.) (SM)

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The Strategies Used in Japanese Advertisement

Department of East Asian Languages and Cultures

Yuki Kurose
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Introduction

The purpose of this thesis is to investigate the possibility of using Japanese advertising language in the second language classroom. The idea that teachers could utilize advertising as a teaching tool has been introduced by some researchers such as Nilsen(1976b), Hayakawa(1990), and Fukawa(1988), however, their main focus is on the activities in their native language classes for children.

First of all, I will review the aims of advertising and the advantages of learning advertising language in the classroom based on the previous research for the native language class. According to Nilsen (1978), there are two major reasons for studying advertising language: 1) we can see how exacting a game word play is in advertising language, and we can develop an awareness of the difficulty of distinguishing between playful and incorrect language. 2) we can see some of the social and cultural aspects of the target language, because part of advertising language necessarily relates to cultural values and attitudes which are constantly changing.

Second, I will discuss language strategies used in Japanese advertising, presenting typical examples for each so that teachers can incorporate the examples in their language class. The strategies used in advertising can be basically divided into two kinds: linguistics-oriented strategy, and socio-cultural strategy. The former is the technique of how the language is managed artistically in a discourse, which includes phonetic and semantic rhetoric. The latter is a technique of how the language is connected with the society and the target audience.

Finally, I will suggest some teaching plans for Japanese class, where teachers can utilize advertising language as one of language teaching materials. Specifically, those plans would cover the strategies unique to Japanese language and the strategies requiring some background knowledge of Japanese society and culture. I believe this might be helpful in developing learning curriculum for

Japanese language teaching.

1. The goals and objectives of advertisement

First, the goals and objectives of advertisements will be briefly discussed, so that we can investigate how language works in advertisements to meet these aims. Faithi(1991) defines advertisements thus, "the advertisement is the preparation of visual and oral messages, and their dissemination through mass media for the purpose of making people aware of and favorably inclined toward a product or brand". He also described specifically the purpose of the advertisement in the following terms: 1) to inform the consumer about the company, the products, and the services, 2) to get inquires from persons that are not currently users of the product, 3) to introduce new products or remodeled products for current customers, 4) to overcome prejudices about the product. With regard to the speech act of advertisement, Lakoff (1981 cited in Kumatoridani 1988) points out the features of the advertisements as persuasive discourse. Most researchers studying advertising support Lakoff's idea. Kumatoridani(1989) claims that the role of persuasive discourse is to have the audience establish the same opinion as the speaker's. Unlike some other forms of discourse, it is difficult for the advertiser to get feedback from the audience and to change the content of advertisements according to the reaction to them. This is because advertisements are inherently a unilateral means of communication. Therefore advertisers appeal to the audience in the most effective way they can discern, by using impressive messages and images. In short, advertising is a set of messages informing the audience of a product or a company, and persuading them to purchase the product. Also, copy in an advertisement is a literal message, which comprises one of the messages that advertisements intend to convey. Toki (2001) remarks that copy is a piece of expression presenting the message for a mass audience, within a limited space and time.

Another important role required of advertisements is to activate the audience's attitude toward

the advertisement, so that they get ready to receive the full message from the advertisements. Generally, people's attitude towards advertisements is passive with a low level of involvement. Audiences attend media such as TV and newspapers only because they want to see the TV programs and to read the articles, not because they want to see advertisements. It is generally known that TV commercials are the times for errands, such as going to the bathroom. Yamaguchi (2001) studied this very tendency of evading advertisements. Tsuji(2001) also claims that the message in the copy should be attractive, so that the audience keeps reading the body after their eyes catch the copy. It can be said that the initial goal of advertisements is to get attention from those who are inherently not eager or willing to receive the message. Successful advertisements can stimulate the audience's consumerism through the impressive copy.

Once a message is received by the audience, it should be installed in their memory vividly, so that they can remember the product and take action at the store. Even if the message is well designed and arranged to impact on the audience, the advertisements may be useless in terms of promoting sales figures if the potential customers forget what product or company the advertisement is for. From the cognitive point of view, it is suggested that the retention process is important for advertisements. In a typical model for advertisements, called AIDMA, Attention, Interest, Desire, Memory, and Action, are the ultimate goals.

In conclusion, the goals and objectives of the advertisement are: 1) to get the attention of the audience whose involvement in advertisements is generally low, 2) to persuade the audience that the product is worth purchasing, 3) to activate the audience's retention of the products and the brands. In order to meet these requirements, advertisers always make efforts to create impressive messages, using various kinds of language strategies.

2. Advantages of learning advertising language

In this section, first the author will discuss the advantages of introducing advertising language into native language classrooms, based on previous research. There are only a few articles mentioning what aspects of advertising language are useful for the language classroom, and all were conducted specifically for the first language classroom. The research does, however, give us some perspective of the advantages of introducing advertising languages into second language classrooms. In those articles there are two main reasons cited for the effectiveness of learning advertising language. One reason is from the linguistic point of view, in which students can see how language is carefully used in advertisements to attract a mass audience. The other reason is from a socio-cultural point of view, in which we can see that by learning advertising language, students can be absorbed into a target culture, which is always changing according to social demand. This is based on the fact that the language in advertisements includes various kinds of social and cultural aspects from daily life.

2.1 Linguistics point of view

As discussed earlier, getting attention, persuading, and helping in retention are the principal aspects of advertisements. For this reason, various kinds of language rhetoric are used in copy such as sound repetition and plays on words, both of which are also used in poetry. Hayakawa(1990) points out similarities between poems and advertisements as follows: 1) extensive use of rhyme and rhythm, 2)use of words chosen for their affective and connotative values, rather than for their denotative content, 3)deliberate exploitation of ambiguities and plays on words, 4)striving to give meaning to the data of everyday experience / striving to make the objects of experience symbolic of something beyond themselves. In some poetry, those strategies are manipulated in such a salient way that only cultivated people can comprehend what they imply. The conflict in the process of comprehension is sometimes appreciated in poetry, and makes individual interpretation possible. On the contrary, the strategies used in the advertisements should be accessible for all the potential consumers, because the ultimate goal of

advertising is to inform them of a product and make them want to purchase it. In short the language in advertisements is as carefully chosen as in poetry, but is meant to be shared not only with intelligent or sensitive people, but with mass audiences. Therefore advertisements can be useful materials for students because the advertising language has merit as literary work, the ideas of which stem from everyday issues shared among ordinary people.

Nilsen (1976) also notes the similarities of language techniques used in advertisements and literary works. Advertisers purposefully break language rules to make a message more appealing. Those techniques are completely different from when we accidentally make mistakes. Because of the unique use of language in advertisements, he suggested introducing advertising language into classrooms. Students can discover what language rules are originally expected, and how the violation of the rules functions to influence the audience. As a result of that, they can enhance their awareness of the language itself. From the reasons above, learning advertising language encourages students to recognize the sensitivity of the language use.

2.2 Socio-cultural point of view

There are some other reasons why the advertising language is effective in language classrooms. As one means for appealing to society, advertisers focus on providing new ideas with a message, which impact on the existing social values, in addition to using linguistics strategies. Nilsen (1976) points out that advertising language necessarily relates to social values and attitudes which are constantly changing. Therefore, new ideas are continually developed to catch up with those social demands. Hayakawa(1990) also claims that advertisements must work with symbols that exist in the culture, and that they must create new ones as well.

Yamaguchi(2001) and Fukagawa(1991) support their claims, review the history of Japanese advertising copy, and present how copy reflects the society and leads the way for new ideas for the next

era. Yamaguchi(2001) focuses on how the advertising industry has attempted to change ways for stimulating consumerism, according to the social demand. Historically, the appealing points included in advertisements continue to be changing. There are four points possibly appearing in an advertisement: 1) the product itself, 2) the product and the quality, 3) image of the company, 4) company policy and ethics. After economic growth, each company was technologically developed enough to produce high-quality consumer goods. At this stage, the quality of the product does not make much difference among the brands. Because of the similarities, the copy began to emphasize the image of products and companies rather than the quality of the products. As a result, there appeared new types of advertisements appealing only to image, without any connection with the product and the company.

Fukagawa(1991) also claims that copy is a reflection of the times and society, therefore advertisers are required to anticipate the next trend, and to suggest new lifestyles and tastes for leading the audience to the following stage. He raises some examples of advertisements which symbolizes the times, following the points for each copy: 1) what social backgrounds generate the copy, 2) how copy reflects the society, 3) how copy influences the society and how copy is coming into fashion in that period. He also points out that advertisements play an important role as public propaganda. It not only encourages consumerism, but also functions as a means of expressing public opinions beyond the original roles of the advertisements.

Through learning advertising language, student can be led to consider the relationship between language and society. Eventually they can have an insight of how the existing society wants to change through the language used in advertisements.

As a subsidiary reason, Nilsen (1976) points out that teachers and students can easily get advertisements as authentic materials for free, since they are all around our everyday life. Due to the familiarity of the language, the students' learning motivation can be accelerated.

3. Strategies in Japanese advertisements

By learning advertising language, students can acquire a sense of linguistic and social customs spread throughout a target culture. In this chapter, the following points are discussed.

1. What kinds of language strategies are actually used in Japanese advertisements?
2. How does each strategy function in the advertisements to attract the audience?
   (How is the advertising language different from plain expression?)
3. Specifically, what kind of previously researched sense/methods may be improved through understanding these language strategies?

There are a number of strategies found in Japanese advertisements. All the examples collected are divided into two general categories, which parallel the two advantages for advertising language learning in the previous chapter: 1) linguistic-oriented strategy, and 2) socio-cultural strategy. There is not a clear distinction between 1) and 2). Socio-cultural strategy sometimes includes linguistic-oriented strategy, and vice versa. However, it is possible for advertising language to be systematically categorized from the language teaching point of view. The examples are carefully collected, referring to typical features in each category.

3.1 Linguistics-oriented strategies

Nilsen (1979) collects brand names from various sources and categorizes the strategies in naming products into 5 levels based on the linguistics elements; phonology, orthography, morphology, syntax, and semantics. According to his research, the resulting names are usually a merger of five levels, each functioning in relation to the others in a sophisticated and complex language game. He also presents some examples from English brand names in each category.

Here the five categories will be summarized with those examples: 1) Phonological devices: techniques related to sound plays such as rhyme (i.e."Pall Mall") and onomatopoeic ("Meow Mix"), 2)

Orthographic devices: techniques related to letters such as innovative spelling to make the brand name patented (i.e. "Kool cigarettes"), 3) Morphological devices: techniques related to morpheme indicating some grammatical features such as affixation (i.e. 7-up), 4) Syntactic devices: techniques utilizing the ambiguity of the reference and manipulating the class of speech (i.e. adjective-noun and noun-verb constructions in "Money Matters"). 5) Semantic devices: techniques utilizing meaning shift, producing new connotations such as borrowing words from other language (i.e. "Nova (not run)" for a car) and metaphor (i.e. "Bic banana" for a pen)

He doesn't clearly present how these devices work in advertisements to meet the goals of the advertisers, but presents the categorization from a linguistics point of view. In this section, Japanese advertisements will be analyzed according to this categorization. However, as for the forth category, syntactic devices can function well in English because in many cases there are some speech classes for words. For example, the word "matter" has two meaning; "substances"(Noun) and "be of importance" (Verb). It is relatively easy to create the ambiguity in terms of word class in English, while this device can rarely be found in Japanese advertisements. Therefore this strategy won't be presented in this paper. I will discuss the linguistics-related strategies used in Japanese advertisements based on the four out of five linguistic levels from Nilsen's analysis. Most of the strategies are common in both languages. This is of real benefit as a teaching tool, as students are already familiar with the devices in English. However, it is often the case that those strategies/devices are created according to the language specific rules. Therefore teachers still should be sensitive about letting students understand the uniqueness of each advertisement. Also teachers should be careful to watch out for Japanese language-specific strategies, in which the copy cannot be translated so easily into other languages. In such cases teachers must do extra preparation, teaching the background of the target language and culture.

3.1.1 Phonological devices:

There are 4 phonological strategies often used in Japanese advertisements. According to Okamoto(2001), repetition of words and plays on words may impact the receivers, and help them to keep the message in their memory.

① Sound repetition

(1) 素肌に、素直しています。 FACE SCRUB（face washing soap）

suhadani ***su***nao shiteimasu

It is gentle to bare skin.

In (1), the same consonance appears at the beginning of each word. This is called alliteration. Also the character repetition occurs according to the sound repetition. Although the word "*sunao*", which means honest in English, is generally not used for skin, the audience still can understand and accept the unusual combination of the two words. According to Kindaichi(1988), in Japanese, the image of voiceless sound is small, beautiful, and clear. In addition, Makino(1996) points out specifically the tendency of consonant "s", representing a quiet state or a quiet and quick motion, and that of consonant "r", representing a state of liquid and fluidity. The repetition of the voiceless sound "su" makes the copy sound pleasant and establishes the clear image of the products. Moreover, the repetition of the Chinese character "su", which means "bare", visually reinforces the pure image of the product. The image of purity is important for a face washing soap.

(2) 最近、サラサラしてますか？ AJINOMOTO（Cooking oil）

saikin ***sa******ra******sa***ra shitemasuka

Is your life smooth recently?

This advertisements is for a cooking oil called "*sarara*." Advertisers consistently create pure and clear images through the use of the onomatopoeia "*sarasara*," which indicates smooth and natural. Choice of a brand name similar to the onomatopoeia "sarasara" appeals to the quality of a cooking oil which is not oily, but light and fresh. Moreover, Yuji Oda, a popular actor among women in their 20-30s, and the ad background with its green color enhances the connection to nature. The repetition of the voiceless

sound "s" also adds the feeling of purity to the product.

Rhymes are the repetition of sounds appearing at the end of each word as in (3).

(3) 広く、楽しく、美しく。 DAIHATSU (Car)
hiro***ku*** tanoshi***ku*** utsukushi***ku***
Wide, enjoyable, beautiful

As for (3), three adjectives function as modifiers for the car. The repetition of the sound "ku," which is a conjugation form for i-adjectives, produces a cheerful rhythm. This also stems from the saying, "kiyoku tadashiku utsukushiku,"("Be pure, just, and beautiful") which is regarded as the standard goal for female students' behavior. Advertisers attempt to generate a new norm for a car, based on the accepted norm for young girls.

Assonance is the repetition of vowel sounds. There are few good examples using this strategy, due to the structure of the Japanese language. In Japanese a consonant is basically followed by a vowel. Thus the repetition of vowel sounds makes this less appealing for catch phrases and jingles than alliteration, the repetition of consonants.

(4) ラフに洗ってタフに着る TORE (fabric: Fukagawa(1991))
r***afuni*** aratte t***afuni*** kiru
It washes rough and wears tough.

In (4), vowel "a" is repeated both in "rafuni" and "tafuni" However, the repetition of "funi" also produces a rhyme in addition to assonance. Assonance is usually used with other devices rather than standing alone.

In Japanese, the same sounds in two different words can be written by the same letters, because the Japanese writing systems, Hiragana and Katakana, make it possible to express every single syllable. Sound repetition fully relies on acoustic sense, so it is not effective to tempt the potential customers visually, especially with printed media. Therefore sound repetition in Japanese usually results in character repetition. In short, those devices often work with other visual devices.

In addition, how the syllable is constituted depends on individual language. Therefore, the rhyme scheme is also different. For example, unless students can accurately pronounce the vowel "u" in (1) and (3), the effect of sound repetition is lost in Japanese. By understanding this strategy, students can pay attention to the Japanese syllable system which basically does not end with a consonant. This is of great benefit for practicing Japanese pronunciation.

Moreover, onomatopoeia is often used for the sound repetition as in (1) and (2). Most onomatopoeia is comprised of the repetition of the same two syllables. If it is combined with other words which include the same syllable as in the onomatopoeia, the effect of the sound repetition becomes stronger. Students can learn the effective use of onomatopoeia in the real context, and also the teacher can introduce other contexts suitable for the onomatopoeia.

② Double meaning

In some advertisements, Homophones, in which there are two different meanings but the same sound, are used as a device for generating a double meaning. In English, homophones are produced in two ways: a word which has more than two different meanings, or two words which are phonologically the same with different spellings. On the contrary, the Japanese language makes homophones possible in only one way: two words, consisting of different letters with the same sounds. Homophones lead to two interpretations in a copy, and the audience can extend the image of the message in those two directions. It is more efficient for advertisers to appeal to two points of the product simultaneously.

(5) 旨茶で温冷申し上げます。　Asashi（Green tea）

umacha de onrei moushi agemasu

I express "hot and cold" by *Umacha* (for customers)

In (5), the literal translation does not make sense. A double meaning is employed because of the word "*onrei*", which includes both meanings of "hot and cold" and "gratitude". In this case, the Chinese

characters indicating "hot and cold" make the double meaning possible. From a native speaker's point of view, when we hear the word "*onrei*" attached to the phrase "*moushiagemasu*", we immediately think of "gratitude". There are hierarchies for word choice according to contexts. By choosing the Chinese character for the less common word, the advertiser makes the consumer's mind jump to the other meaning, in this case "gratitude." The advertiser hopes to present another connotation, namely that we express our gratitude with *Umacha*. If the advertiser chose the more popular Chinese character "gratitude," this technique wouldn't work. Such deliberate word choice supports the idea that advertisements have literary merit. Visual material leads the audience to the less common word interpretation. There are two girls in the advertisement; one is wearing a muffler and holding hot green tea. The other is wearing a bathrobe and holding cold green tea. This advertisement shows that the tea can meet the demand of both girls.

(6) カット　チャント　ピッ！　(food wrap paper)
Katto chanto pi
Cut accurately. (sound for tear)

(6) comes from the phrase "*kato-chan pe*," produced by the famous comedian called "*kato-chan*." In this advertisement, the comedian is holding the product, food wrap paper, and the illustration shows the three steps for cutting food wrap paper; 1) close the box for the knife properly to be set, 2) hold tightly, 3) tear it. Those steps almost correspond to the three words in copy, emphasizing that easy and sharp cutting is crucial for food wrap paper. Use of the comedian reminds the audience of his famous phrase "*Kato-chan pe*" and leads to an implication beyond the literal translation.

According to Takahashi(1994), two or more interpretations are intentionally triggered when the advertiser uses homophones, but ultimately s/he communicates a single message. In such cases, one of the two interpretations is certainly related to the product, but the other provokes an image which is also appealing. Moreover, the unexpected combinations of both interpretations can impact strongly on the

audience.

(7) ホンダ買うボーイ　HONDA (car)
Honda kau booi
a boy buying HONDA

In (7), in addition to the literal translation, the picture of a cowboy in this advertisement makes the second interpretation, HONDA cowboy, possible. However, the second interpretation is used to connotate that a cowboy riding a horse can also handle a Honda. This is based on the fact that Japanese "*kauboi*" sounds like English "cowboy." This helps the audience establish the Western image, which is regarded as cool in Japan. This advertisement finally express the single message that a cool guy like an American cowboy would buy a HONDA. In this message, the cowboy is used as one of the potential consumers who the audience longs to be.

Since Japanese has few syllables, there are many homonyms. As a result, even native Japanese speakers sometimes misunderstand each other if the context is not very clear. For this reason, advertisements can serve as an effective material in order to make a homonym understood in the appropriate context. In addition, students can notice the unique associations with less common words in unexpected contexts.

③ Rhythm

The next is a strategy peculiar to the Japanese language. The syllable patterns 5-7-5, 7-5, or 7-7, are standards of Japanese traditional poems like *haiku*. Those types of rhythm sound natural and pleasant for Japanese people, and make it easy to remember the phrase.

(8) U-turn? 相談しましょ。そうしましょ。　D.D. players
yu-u-ta-a-n　so-o-da-n-shi-ma-sho　so- o-shi-ma-sho
U-turn (go back to hometown)? Let's disscuss it. Let's do it.

The writing style in (8) is prose not poetry, however, it includes the poetic rhythm, 5-7-5. For that reason, the audience is impressed by the copy, and can easily memorize it. Also the last part of the copy

derives from a popular children's song. This reminds the audience of memories of childhood and makes them long for their hometown. In addition, the conversation style adds an active and enjoyable mood to the copy, and especially attracts the young.

(9) クシャミ 3 回、ルル 3 錠。 (Medicine: Yasuda(2001))
ku-sha-mi-sa-n-ka-1 ru-ru-sa-n-jo
If you sneeze three times, then you should take three tablets of *ruru*.

In (9), the 7-5 rhythme appears. Those rhythmic patterns are also used for public slogans such as those for motorists. Now this copy is a kind of proverb for people having a cold. Moreover, the repetition of the number 3 makes the copy more rhythmic.

This device can be useful so that students can learn how to count one mora in Japanese and how each syllable can be pronounced with equal length.

3.1.2. Orthographic devices

① Writing system

The Japanese language has three writing systems, hiragana, katakana, and Kanji. Generally, hiragana and katakana work as phonological devices, while Kanji have their own complete meaning. The unique nature of Japanese makes some strategies effective, which are not applicable to other languages.

(10) 職人は"人"です。会社員の"員"はなんですか? GATEN (recruiting magazine)
shoku-nin wa "hito" desu. Kaisha-in no "in" wa nandesuka
The "*nin*" in "*shoku-nin*" means human beings. Then how about the "*in*" in "*kaisha-in*"?

In (10), the Chinese character "*nin*" in "*shoku-nin* (artisan)" means human beings who are respected as individuals, while the character "*in*" in "*kaisha-in* (office worker)" indicates one of the members of an office, and implies that the individual will be ignored in a huge community. In short, this advertisement encourages the audience to find a job with special skills, rather than becoming a member of a team of office workers. This advertisement utilizes the uniqueness of Japanese, that each Chinese character inherently includes a meaning. We tend to forget the individual meaning, if it combines with other

characters to make other words. Students also can analyze what occupations are expressed with either the character "*hito*" or "*in*."

(11) なぁーんだ、シチューの「シ」って、しあわせの「し」とおんなじだ。
HOUSE（food）
naanda shichu no "shi"tte shiawase no "shi" to onnajida
Ahhh, "*shi*" in stew is the same pronunciation as in "*shi*" in happiness.

In (11), although the type of the character for "*shi*" in stew is different from that in happiness, they both sound the same. This copy successfully creates the connection of stew to happiness, and leads to the interpretation that you will be happy if you have the stew. This advertisement also utilizes the unique nature of Japanese, that the same sounds can be expressed with different characters. We tend to forget the individual sound if it is written with different characters. There are a number of modifiers which can add a positive image to a product. If teachers give students some activities creating advertisements using this strategy, students can enrich their vocabulary by choosing modifiers which begin with the same sound as the product name.

②Ruby

Ruby are a set of letters written on the top of Kanji that are used to help us read complicated characters. However, the ruby in advertisements lead the audience to an alternative reading of the characters which add extra meaning. In this strategy, English words are often used for ruby, which changes the image to a more modern one. Ruby and the kanji can be well blended, and the combination enables the connotation of a product to be extended.

(12) 8頭身の冷蔵庫　NATIONAL (refrigerator)
rongu taipu no reizooko
Long type refrigerator

In (12), the Chinese characters below the ruby means that the ratio between the length of the head and that of body is one to eight. This ratio is generally regarded as the ideal shape by Japanese people. This

advertisement implies that the refrigerator has the perfect body shape. However, if people read the characters in Japanese as "*hat-to-o-shin*," it seems old-fashioned and doesn't attract the audience. Therefore the advertiser borrows foreign words and makes it sound stylish. According to Takashi's research, 45% of collected advertisements using loanwords, are categorized as special-effects-givers, which are defined as "loans used to give new and cosmopolitan images to the product/service advertised." In these cases, the audience first attempts to read the ruby, then notice that they don't understand what it means. The audience can grasp the meaning of the copy from the Chinese characters, then through the ruby they can extend the image of the products and finally save it in their memory. By understanding the logic of how English words work in the ruby, students can know how the English words are recognized by Japanese.

(13) 右胸、左胸 (TV magazine)

umune **sa**mune
right breast and left breast

In (13), these words are usually pronounced as "***migi*** *mune*" and "***hidari*** *mune*" instead of "***u*** *mune*" and "***sa*** *mune*." In this case, by using unusual ruby for breast, the advertiser tries to apply two functions of the brain to the breast. The body of the copy explains the functions of the right breast and left breast as a reference. The explanation derives from the general idea that the right brain is the source of one's sensitivity and the left brain is the source of intelligence. With the picture of a woman's breasts, the copy encourages the audience to read the TV magazine which includes both sensitivity and intelligence.

A Kanji has several Chinese readings and native Japanese readings. The fact that a Chinese character has many kinds of readings is one of the obstacles students encounter. For example, the Chinese character, which means "right," is pronounce either as the native Japanese reading "*migi*," or

the Chinese reading "*u*." When the reading is "*migi*", it is usually attached to basic words, such as head, mouth, or the other parts on a body. On the other hand, for cases when the reading is "*u*," it is usually attached to technical and scientific words, such as the brain, atrium, other parts inside the body. This advertisement breaks this general rule in an interesting and poetic way. This will serve to emphasize the general rule for the students. In the future, when they see the Chinese character for right and left, they will know how to read it by looking at whether it is used with ordinary or technical words. This teaches them to observe the context and its relationship to the reading. The learning of the proper reading of Chinese characters is so large a task that any small help such as this, can prove to be a big help.

③Number

Since there are several ways of pronouncing each number in Japanese, a copy can connect to the telephone number of a company. In English, advertisers also utilize the rule that each number on the phone can correspond to letters such as in "1-800-call ATT". However, in Japanese, the pronunciation of the phrase actually indicates the number. This feature is also peculiar to Japanese. We often use this strategy to memorize numbers such as the years when historical events occurred.

(14) オー人事、オー人事 STAFF SERVICE (Staff dispatching company)
oo-jin-ji oo-jin-ji
0120(toll free) -022 -022
Oh, Human Resources

The message in (14) is that you should call the HR department in this company if you are annoyed by your boss or colleagues. The phrase replacing the telephone numbers also has meaning in that it emphasizes job change as being an emergency in need of action. In this phrase, the exclamation "*oo*" is equivalent to the English word "oh" in "Oh, my God." This message is carefully written so that the audience can easily memorize the telephone number for the office. There is an interesting feature in

Japanese that any number can be replaced with a Japanese sound. Basically there are two ways of counting numbers; one is from Chinese, the other is from old Japanese. For instance, the number "1" is pronounced "*ichi*" in Chinese and "*hitotsu*" in Japanese. Moreover, "*hi*" can sometimes be used as an abbreviation for "*hitotsu*". In (14), the number "0" is usually pronounced "*zero*" and "*ree*," but the number can sometimes be replaced with the alphabet letter "o," which is pronounced "*oo*." The number "2" is usually pronounced "*ni*" in Chinese and "*futatsu*" in Japanese. When written in Chinese character as in "祐二 ***(yuji)*** "and "宏二 ***(koji)*** ", the character is pronounced "*ji*". In this way, numbers can cover most Japanese syllables.

Many examples using this strategy can be seen in Japanese advertisements. Students can practice guessing the Japanese sounds in the telephone numbers, and vice versa.

3.1.3 Morphological devices

By adding a suffix indicating a certain part of speech such as verb and adjective, a new word is invented. As long as the audience can process the mechanism of a suffix and accept the concept of the new word, it is effective as a strategy in advertisements.

(15) 鉄、してる？（Candy）
tetsu shiteru
Are you iron-ing?
(16) シネマな夜が、しのびよる。（Coat）
shinemanayoruga shinobiyoru
A cinematic night is coming.
(17) みずみずしズム（Advertisement company）
mizumizushizumu
Fresh-ism
(18) サラダ人に、なろう。 KENKO（Mayonees）
sarada-jin ni naro
Let's become a salad person.

In Japanese, "*suru*" is a suffix indicating a verb, for example, "tennis-*suru*" means to play tennis.

"*Shiteru*" in (15) is the progressive form of "*suru*". The literal translation is "are you iron-ing?". However, we don't have any verb words for "iron," so the phrase sounds strange for Japanese. The audience tries to understand the interpretation of the new word. For this process, knowledge of the nature of Japanese language is essential and makes the correct interpretation of "Are you taking enough iron for your health?" possible. By adding a suffix for changing speech style from noun to verb in the progressive form, the new word "iron-ing" is produced. As a result, the connotation of the verb "iron" become more powerful and active than that of the noun "iron." In (16), since the audience knows that "*na*" is a suffix for adjectives, they can accept the new concept of the adjective form of cinema, and understand the implication "A night as seen in romantic movie is coming". This strategy is often used for loan words, when only one form of it is originally introduced, to produce the new speech style. Sometimes, a suffix from foreign languages is used as in (17). The suffix "-ism" indicates "a principle" in English. Since most Japanese are familiar with the function of the suffix "ism," they can access the implication that "fresh-ism" is a principle pursuing freshness. In (18) the Chinese character "*jin*" is the suffix indicating a specific kind of person. For instance, there is a word "*uchuu-jin*," which means a person living in space. It is formed simply by adding "*jin*" to the word "*uchuu*," which means "space." The word "*salada-jin*" doesn't exist in Japanese, but the audience can easily understand it is meant to be a person who can make and enjoy good salads. Visual aids also help the audience interpret the new word. The lady in the advertisements is made to look healthy and active. In this way, new words sometimes come into existence from advertisements.

Suffixes systematically clarify speech classes in Japanese, and this feature makes it very easy to produce new words. It is essential for language learners to know what suffixes in Japanese are often used to make a change in speech style. Since many English nouns are changed into derivative words in Japanese, applying this mechanism, students can develop interest in those new words.

3.1.4. Semantic devices

According to Nilsen(1979), semantic devices are most frequently used in product naming. These devices utilize a meaning shift depending on the context to stimulate the audience's imagination.

①Personification

Personification is a type of Metaphor, which is frequently used in advertisements. Personification enables inanimate objects to change to animate. The idea that inanimate objects have feelings like human beings causes the audience to sympathize with the product.

(19)そのボディには、大きな思想がつまっている。 MERCEDES-BENZ（Car）
Sono bodi niwa ookina shiso ga tsumatteiru
The body contains a big thought.

As for (19), "thought" is generally only associated with human beings, but in this advertisement a car contains the great idea. A car is alive as a partner of human beings, thinking for the future. This implies a contrast to other cars, which are just machines for carrying human beings. In this way, personification changes the connotation of the car and makes the copy appealing. According to Okamoto(2001), personification is used for about half of all automobile advertisements. In car magazines, lots of examples of personification can be found and provide good material for discussion topics of this semantic device.

(20) がんばれコミュニケーション FUJI XEROX（Copy Machine）
ganbare komunikeeshon
Communication, hang in there.

Communication in (20), which is abstract and inanimate, is encouraged to be active. The audience can cheers the communication up, in the same way they usually do for their family and friends. In short, personification provokes the audience's sympathy towards a product, by endowing it with human qualities.

② Borrowing language

According to Takashi (1990), borrowed words are often used in advertisements to put a sophisticated and modern connotation to a product. For example, Marui department store introduced the English word "credit," instead of Japanese word "*Cieppu*"(monthly payment), and encouraged the customers to spend more money by adding copy as in (21).

(21)「プレイ・ナウ、ペイ・レイター」MARUI (department store)
purei now pei reitaa
Play now, pay later

If one were to look up "credit" in a Japanese to English dictionary, one sees that "trust/belief" first appears and "to borrow money" is the secondary meaning. However, the advertisers intentionally chose the subsidiary meaning because it inherently has a positive meaning. This also tones down the impression that borrowing money is hesitating, which is connected to "*Cieppu*". The advertiser successfully changes the negative connotation of the Japanese word "*Cieppu*," to a positive one.

There is another function for borrowing words. The audience does not have any prejudice for words which are newly introduced. Therefore they can easily adapt to the ideas what advertisers intentionally present for the product.

(22) ワンモア・ビジン SHISEIDO (cosmetics)
wan moa bijin
one more beautiful

In (22), Use of the English word "one more" can avoid too direct a reference to a sensitive issue. Women usually try to hide the fact that they are using special products or services to be beautiful. However, by adding the English words "one more," in stead of the Japanese equivalent "motto," they don't have to hesitate in pursuit of beauty. Rather, they are now motivated to pay attention openly to it. Borrowing language provokes pleasant connotations, and sometimes helps to avoid expressions which are too direct and may be very awkward in Japanese.

Since there are many English words used for advertising purposes, to provide new positive images to Japanese consumers, students should take note of the meaning shifts that occur when words are absorbed into Japanese language.

③Technical Terms

Technical terms can work effectively for particular products in advertising. Because of technical terms, the audience can easily believe in the quality of the product, even though they don't have any prior knowledge of the term. In this way, the meaning of the technical term is shifted in such a way as the advertiser designs.

(23) それは、新有効成分「バイサミン」のしわざです。 CANEBO (Face Cream)
Sore wa shin yuukoo seibun ***baisamin*** no shiwaza desu
It is because of ***Baisamin***, new effective ingredients.

(24) 開いた毛穴にレチノール：NEUTROGENA (skincare product)
Hiraita keana ni ***rechinooru***
Retinal for big pores of the skin

In (23) and (24), most audience members have not heard the terms, *baisamin* and retinal, nor do they know how they work for skin. The use of technical terms makes the products seem reliable, even if the function of the ingredient is not logically explained. In short, the audience is automatically geared to the special meaning, which is beyond the original meaning.

Therefore, technical terms have an effect on increasing the reliability of the information especially for health and cosmetic related products. If the audience member is involved in those industries and have technical knowledge of the product, then they are persuaded through the substantial aspects of the product, such as function and effectiveness. If they are not familiar with specifics of the product, they try to rely on the superficial and unsubstantial aspects such as technical terms.

Okamoto's research (2001) on consumer attitudes shows that the audience tends to rely on information from experts rather than from non-experts. He also claims that the information from a

favorite person, is more reliable than that from an unknown. Because of this, popular animation characters, actors, actresses, and fashion models, are often used in advertisements. This supports the effectiveness of the advertisements as in (25).

(25) 歯医者が通う飯田歯科 IIDA (dental clinic)
haisha ga kayou iida shika
Iida, the dental clinic where other dentists visit.

This is from a recruiting magazine for hiring dentists. The advertiser uses the reputation of the clinic to appeal to prospective employees. The visual context shows the clinic's waiting room is occupied by the dentists waiting to see the dentist. It is more noteworthy that the dentist's quality is recognized by other dentists than by clients who are not dentists. In this case, the phrase "other dentists" does not only indicate the occupation, but emphasizes the fact that experts in the field have greater influence over public opinion than laymen.

Students don't have to be familiar with the technical terms because native speakers also may not be. However, it is still important for them to know the way in which native speakers receive this strategy. If students recognize the strategy of using technical terms to present the image of knowledge and expertise, they can avoid being misled by the exaggerated advertisements.

3.2 Socio-cultural strategy

Advertising always has a strong link to culture. Therefore, for some of the advertisements the audience needs background knowledge about Japanese society and culture, in order to understand what they imply. The visual context may or may not help, depending on how culturally specific the advertisements is.

In this section, the author will discuss the content of the message in copy, rather than linguistic aspects analyzed in the previous section. Specifically, how the message logically connects to the Japanese culture and Japanese people's opinions will be presented.

3.2.1 Connection with social issues and events

Copy referring to social issues and events also makes an impact on the audience. It appeals to the audience's sense of obligation that they should do what society expects from them, otherwise they may be isolated from society. Therefore, it automatically penetrates into the audience's feelings as an indirect call to action. The strategy is also used for appreciating new trends and stimulating the audience's feelings of obligation that they should catch up with the new wave of society.

(26) 年下願望　O-net（Marriage consultant）
Toshi shita ganbo
I hope that I can find a younger man to marry.
(27) がんばろう KOBE　ORIX(Baseball team)
ganbaro kobe
Kobe, Let's hang in there
(28) 変わらなきゃ NISSAN (car)
kawaranakya
you/we should change
(29) こんにちは土曜日くん ISETAN(department store)
Konnichiwa doyoobi-kun
Hello, Saturday
(30) 金曜日はワインを買う日 SUNTORY（Wine）
Kinyoobi wa wain o kau hi
Friday is the day you should buy wine.

In (26) a woman holds a small piece of paper, on which the copy is written. Her face is filled with excitement. The paper represents her heartfelt desires, and is small to indicate her wishes to conceal it. Recently there are many couples in which the woman is older than the man. This did not used to be the case. These non-traditional couples are now regarded as cool. Women feel comfortable that they can get younger guys who may not dominate at home. Nowadays the number of women who continue working after having babies is increasing, so husbands are required to do house work, which is traditionally regarded as a woman's job. The change of gender roles may have led to other changes in

societal structure such ad the age issue.

In (27) and (28), the message was in response from the Hanshin earthquake. After the earthquake, people were required to cooperate with each other for the recovery effort. The invitation form "*roo*" in "*ganbaroo*" in (27) stimulates the audience's sense of duty towards the recovery. In (28), since the obligation form "*nakya*" in "*kawaranakya*" is used, the literal translation "you should change", gives too much pressure on those who suffered damage or loss in the earthquake, but, because of subject ellipsis, there is another interpretation, "we should change" made possible. The advertiser used a popular baseball player in Kobe, Ichiro, resulting in a feeling that he will make a full commitment to the recovery with them. People in Kobe were cheered up, and also people in other places were encouraged to support them. It sounds hypocritical because copy only encourages ideal situations, without mentioning hardships people face on the way to accomplishing the goal. Even if the audience knows that the message is beyond reality, and not easy to achieve, they are forced to set up their goals on par with the message because they recognize it as their moral responsibility. The expressions in (29) and (30) show a favorable mood for the introduction of *shuukyuu futsuka sei*, a two-day holiday in a week. Before the holiday system was introduced, most workers had to work on Saturday; after this system was widely implemented, people could spend Saturday relaxing and enjoying leisure activities. As for (29), shopping will be one of the choices of activity during the new free period. The copy stimulates their excitement for what they are going to do on Saturday. The characters are floating in a clear sky, encouraging favorable mood for the new time. Also by adding "*kun*", which is a suffix indicating "boy" to Saturday, Saturday becomes a sort of new baby of the society, therefore it is effective especially with women. For (30), people now can drink alcohol on Friday night without considering the following day. The advertiser encourages the audience to get a bottle of wine at home and drink it with their family. This also suggests one of the ways they can spend the time which is

newly free for them.

Students are encouraged to get more ideas about issues through people's opinions in newspapers and surveys. Those issues can be discussed, scrutinizing the fact and actual voice of Japanese people.

3.2.2.Violation of Social value and common sense

This strategy sounds directly opposed to the idea of the previous one, because the message does not superficially follow the common sense of the people. However, it comes from the same idea that the copy in both strategies shows sympathy for those facing social issues or events. In the previous strategy, advertisers encouraged people to catch up with new trends and social demands. Advertisers understand that people are sometimes reluctant to follow social demands, but ask them to obey them because it is the way people should act. However, for the daily issues such as complaints about their surroundings, they are allowed to disagree with the social value within a certain community. Some copies superficially violate social values, common sense and expectations, but accept that people do not always have to follow those ideas. People can sometimes think of alternate ways of dealing with situations. The audience can not say it in public, but they are always waiting for someone else to claim on behalf of them, that the common sense is not always true. Therefore this strategy causes the audience to sympathize with the message in advertisements, and to pay attention to the products for which the copy was intended.

(31) テレビばっかりみてなさい。Los Angels Olympic (TV companies)
telebibakakri mitenasai
Watch television too much.

(32) エコヒイキはいかがですか。ビジネスクラスですから。ANA (Airline)
ekohiiki wa ikaga desuka　　bijinesu kurasu desu kara
May I do too many favors for you, because you are in business class?

(33)諸君。学校出たら勉強しよう。NIKKEI SHINBUN (newspaper)

shokun gakko detara benkyo shiyo

You should study after graduating from school.

(34)「タンスにゴン、亭主元気で留守がいい」KINCHORU (insecticide)

tansuni gon teishu gennki de rusugaii

Gon(the name of the product) is for closets. It is ideal that husbands are not at home but healthy (enough to go to work).

In (31), the proposition that one should watch television too much violates social values. Generally it is accepted that you should not watch television too much. However, it is allowed during the Olympic games because it is considered worth watching. It also seems that the Olympic games are too attractive for the audience to give up watching TV. Some people feel that watching TV as much as they want for special occasions is okay, and that they should not be worried about the time. The copy forgives those idle ideas and lets the audience feel free from their obligations.

In (32), Takuya Kimura, who is the most popular actor in Japan, puts on a flight attendant's uniform, giving unfair attention to the customers in business class. The word "*ekohuki*," means a favor provided unequally to a specific person based on one's prejudice. It is generally accepted that the people involved in service industries should be kind to all the customers equally because there is a norm that all human beings are equal regardless of status. However, it is also true that the people who have paid extra can be provided with more services. The idea of "*ekohuki*" violates the accepted standard, so people may not agree with it in public, but it is unofficially accepted among people.

Literal translation of (33) leads to the analogy that it is okay that students did not actually study in college. That violates the accepted idea that students should study hard in school. The target of this advertisement is students struggling with thoughts of their future. In this case, "study" has two connotations; one is subjects taught by teachers. Those studies don't always connect directly to the

knowledge required in society, which students will join in the near future. The other is social issues they will encounter once they start working for companies and can learn from newspapers. Those studies are necessary for survival in the community. Advertisers accept them to be lazy in studying the subjects while they are students, but not in studying the social issues delivered from newspapers. In addition, the visual context congratulates them on their new departure. In Japan, schools and companies start their year in April. The picture of Cherry leaves symbolizing spring, and reminds students of the new season and that their new life is starting.

The phrase in (34) become a sort of proverb. It is ideal that a family should get together as much as possible, but it is also true that some housewives want to have free time without their husbands, and to be free from their daily duties. This appeals to their deep feelings about the best situation: that their husbands should be out of the house, but doing well enough to pay for the household. These copies are affective as long as the deep connotation can be understood by the audience, even though superficially it seems like nonsense.

Such copy reflects the two ways of Japanese thinking, *honne*, what Japanese truly think and confess only to close friends, and *tatemae*, what Japanese express in public. Therefore, students can scrutinize what is *honne* and *tatemae* by considering how such copy violates common sense. This develops essential skills for students to participate in Japanese communities.

3.2.3 **Parody**

Parody is also used as a strategy in advertisements and requires background knowledge of Japanese literature, society, and pop culture. The parody should not be far away from what people can understand as the original form, however it should be carefully designed to show uniqueness.

(35) トンネルをぬけたら、珈琲たいむだった YAKURUTO（drink）
tonneru o nuketara koohiitaimu data
When we passed the tunnel, it was coffee time.

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(36) ハンバーガーを食べ終わると草原は荒野になった。(Food)

hanbaagaa o tabeowaruto soogen wa kooya ni natta

When we finished eating hamburgers, the view changed from a plain field to wilderness.

(37)ネコの足を借りました。Mizuno (shoes)

neko no ashi o karimashita

I borrowed cat's feet.

(38)この顔にピン！ときたらなっちゃん。NACCHAN (drink)

kono kao ni pin to kitara Nacchan

If you find the face, you should get Nacchan.

(39)オーイ、としまえんにザブトン一枚やっとくれ。TOSHIMAEN（amusement park）

ooi, toshimaen ni zabuton ichimai yattokure

Hey, give a cushion to Toshimaen

(35) and (36) come from Kawabata's phrase that there is a snow county when a train has passed a tunnel. In Japan "ekiben," lunch boxes, are commonly found at major train stations for tourist places. Handy food and beverages are essential items for trips. The audience can feel nostalgic because of the powerful image of the snow country from the original literature, and want to have beverages with them. Moreover (36) replaces Kawabata's world with the American one, by using the picture of an immense plain in the States and the copy referring to a hamburger. (37) compares the quality of shoes with cat's feet, and makes it possible for the audience to imply that they can step lightly and run fast like a cat if they put these shoes on. Another connotation stems from the Japanese saying "to borrow cat's hands," which means that you are so busy that even cat's hands are helpful. Since the product for the advertisement is shoes, cat's feet is used instead of hands. It also implies that the business condition of the company, *Mizuno*, is doing so well as to need cat's feet. It is evidence that the company has a good reputation. (38) comes from the wanted posters from police stations. The copy provokes the audience's seriousness that they should get the product, *Nacchan*, to the same extent that they would call the police if they saw the face of a wanted person. The face of *Nacchan* in the advertisements is equivalent to that of the wanted person, which originally has a negative connotation, but if the person is

found, the society eventually becomes happy again. The copy focuses on the audience's obligation, and the after-effect of the wanted notice, once the criminal is caught. As for (39), there is a TV comedy program where the facilitators give cushions to a comedian whose opinion is unique. The picture shows *Toshimaen* sitting on many piles of cushions. In this case, the advertiser implies that *Toshimaen* is worthy of being given a cushion because you will definitely enjoy *Toshimaen* as you watch the TV program.

Students get to be familiar with Japanese pop culture and also the teacher can develop variety in their classroom activities. For example, it is possible for students to make new advertisements, using Kawabata's phrase as in (35) and (36). Students would have the opportunity to find other sayings related to animals or body parts.

3.2.4. Language used by a specific society

Noro(2001) claims that it is sometimes effective to use a distinctive expression which is used only in a specific range, if advertisers want to appeal to a specific audience. For example, *Hangimon* intonation, where a high pitch appears after each phrase, is used only among young women. On the other hand, for those in other ages groups *Hangimon* is irritating. However, *Hangimon* would work effectively to young women because the strategy enables them to differentiate themselves from others. For the same reason, speedy talk and dialect are also used in advertisements for young and regional communities, respectively. In short, language used by specific societies, tends to appeal to the target consumers because they can feel that they are the only audience who understand the message.

It is contradictory to what I mentioned so far, but language used in specific communities can work effectively for mass people on some occasions, as in the examples below.

(40) 労働は、イヤでおじゃる。 SUNTORY (Green tea)
roodoo wa iya de ojaru
I hate working.

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(41) ちゃっぷい　ちゃっぷい　どんと　ぽっちい（pocket heater）

chappui chappui donto pocchii

It is cold. I want to have *donto*.

The language in (40) is from *Heian* period when court nobles were prosperous. If we translate it to modern language, the end of the word "*iya-de-ojaru*" would be "*iya-desu*", both mean "to hate" in English. In addition to the use of the old language, the characters are also wearing traditional Kimonos, both work together to make the tea seem traditional and favorable among the high-society. This idea also works for the working people who hope to take a break from work, like the nobles in the Heian era. The language in (41) is from the Yayoi era when people first started farming. In such a primitive life style, the people felt cold much more than in modern times. It causes the audience to sympathize with the people in Yayoi period. Also the phrases "*chappui*" and "*pocchii*" in stead of "*samui*" and "*hosshii*" respectively, sound like baby talk. The old language, similar to childish utterances, provokes the audience's sympathy. They conclude that the pocket heater, can be helpful even in situations tougher than those found in modern life.

In short, language used by specific societies which no one is familiar with, tends to be paid more attention to, as long as everyone can still guess the meaning of the language. Though those language elements are not actually used by ordinary people, it may be helpful to introduce them as unique speech styles to be recognized.

4. Teaching scenarios using advertisements

In this chapter, the author will suggest in detail how the advertising language can be designed in the second language classroom. Some teaching plans for introducing advertising language will be presented. The materials devised for advanced learners are relatively short, compared with beginners' level. It is actually difficult to prepare textbooks to perfectly cover all advanced learner's need because those needs are derived from their different learning motivation and specialty. The plans suggested here

intend to reinforce general language skills acquired from textbooks, which may be useful for any advanced learners regardless of their future need. In order to clarify the appropriateness and effectiveness of those plans, they will be analyzed in terms of how they productively reflect on the ACTFL Standards. The Standards for Japanese Language Learning is carefully designed for teachers and administrators to plan language teaching curriculum. The Standards offers standard directions, which language teachers can rely on, regardless of course schedule, students' educational background, and instructors' styles by setting five goals of language instruction: 1) Communication, 2) Cultures, 3) Connections, 4) Comparisons, 5) Communities. Each plan will be theoretically justified as an effective tool in language instruction by examining how it applies to those five goals. This chapter is organized based on the format of the learning scenario from ACTFL Standards.

4.1 Plan1: Onomatopoeia expression (3.1.1)

It is often said that onomatopoeia is one of the most difficult aspects for Japanese language learners. By learning Onomatopoeia expressions, students can enjoy many literary works where such expressions are artistically used. This plan may be useful for above the intermediate learners who have gained some onomatopoeia expressions from textbooks or other reading materials. Students can learn the suitable contexts for onomatopoeia expressions by analyzing the visual aid and the key words in the body of the copy. Also students can learn other possible contexts for the onomatopoeia from their own analysis of discourse and that of the other classmates.

Procedure. 1. Introduce some advertisements using onomatopoeia as below,

① その髪のツヤツヤは、海草のプルプルからもらいました。

Sono kami no tsuyatsuya wa kaiso no purupuru kara morai mashita.

The gloss of the hair comes from the freshness of seaweed.

② プルプルのジェル肌誕生。

Purupuru no jeru tanjo.

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Fresh skin like gel gives birth.

③ アー・ユー・スイスイ？（日石三菱）

aa yuu suisui.

Is your life smooth?

2. Students will discuss 1) what kind of product the advertisement is for, 2) what is the visual context of the advertisement and how can students expand the image of the product from the context, 3) what are the key words in the body of the copy for understanding the onomatopoeia expressions. The teacher may instruct on how to put these points in order. Table1 is a sample when the example (2) in the previous chapter is used.

Table 1

	Sarasara
Product	Cooking oil called "sarara
Visual context	Yuji Oda is an actor who is regarded as cool and fashionable among young women The background is an outdoor scene, resulting in soft and natural connotation.
Key word	"sukoyaka," "herushii," (healthy) "koresuterooru zero," (non cholesterol)
Other examples	"***Sarasara*** /dorodoro no chi" blood flowing **smoothly**/awkwardly "aratta ato ga ***sarasara***" hair after washing is **smooth** "amari nikonde inai ***sarasara*** toshita indo karee" **Smooth** Indian curry which is not boiled so deeply
Conclusion	The examples lead to healthy and light image for cooking oil. The expression is often used for liquid and also for hair, indicating the image that something is flowing smoothly.

3. The teacher presents other contexts including the same onomatopoeia from website{www.goo.ne.jp}, to help the students consider other applicable contexts. Students describe what word the expression modifies and what is the connotation of the expression.

4. For an assignment beyond the class, students collect at least two advertisements from magazines,

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analyze the three points, and find the other contexts as teachers instructed at the previous stage. Teachers provide students with magazines so that it can be anticipated what advertisements the students will collect. However, for those who are willing to find advertisements on their own, teachers should let them do so.

5. Students present the advertisements they collected and the result of analysis on the contexts where the onomatopoeia expressions are used. If there is more than one student who finds the same expression in different advertisements, the students should present together. Other students have to fill the table. Teachers should arrange the order of presentation based on the expressions students collected, so that students systematically arrange the connection of the related expressions.

6. Students finally submit the paper after getting feedback from classmates.

Reflections for the ACTFL Standard

1. Students exchange their own ideas about the contexts where each onomatopoeia is used. The analysis of onomatopoeia is conducted by reading copy and the corresponding visual contexts. Students finally present their findings from the analysis.

2. 5. The enriched vocabulary of onomatopoeia enables students to participate in active and natural communication with native speakers of Japanese.

3. Students can recognize the diverse use of onomatopoeia expressions in the Japanese community.

4. Students compare the ways of using onomatopoeia expressions with their own language.

Plan 2: how to memorize numbers (3.1.3)

Advertisers intentionally choose telephone numbers which are easy for potential customers to memorize, making plays on word in a suitable context. Students can learn the number memorization strategy which Japanese use. Students can also enhance their vocabulary by anticipating the phrases replacing telephone numbers. Students can know how far from the standard readings Japanese can

accept in recognizing numbers. This plan is suitable for those who have already learned numbers both in Japanese and Chinese readings. In addition, upper-intermediate level vocabulary is essential to compose meaningful phrases.

Procedure:

1. Discuss what strategies are used when Americans memorize telephone numbers.
2. Introduce some Japanese advertisements using plays on word for memorizing numbers so that students can recognize how the strategy works. Students can see the context where the phrase is used in place of the numbers. For instance, the telephone number "0120-840-840" is replaced by "hashire hashire," which means "run, run" in English. This replacement is appropriate for that particular advertisement for car insurance.
3. The teacher provides some phrases from advertisements, written above blank boxes for the corresponding numbers. Students anticipate the numbers from the phrase and the context. The lesson is set up as a game. Then Students fill out the table as in table 2, considering the possible ways of reading each number and describing where the reading comes from. Samples:

① li on na kuri ni kku, ("clinic for beauty women": beauty salon)
0120-(1) (0) (7) -(9) (2) (9)

② bi yo o no l ro ha ("ABC for beauty" : beauty salon)
0120- (3) (4) (0) - (1) (6) (8)

③ ko mu ro de ii on na ("become a beauty woman at Komuro beauty salon")
0120- (5) (6) (6) - (1) (0) (7)

④ mitsu l ni yo o koso
0120- (3) (1) (2)- (4) (0) (5)
("Welcome to Mitsui company" : Mitsui Insurance company)

⑤ ha na maru re ttsu go
0120-(8) (7) (0) - (0) (2) (5)
("Mark as excellent. Let's go (to Doto University)":Doto Univ.)

4. Students collect other examples from magazines and present to their classmates. Students continue to

fill out the table.

5. The teacher provides some phrases indicating a year of an event from world history from references written for Japanese students. Students continue to fill out the table. Samples are as follows:

① 1492 Columbus discovers the American continent.

I yo ku ni (1492) moeru koronbusu

Columbus has desire.

② 1853 American fleet comes to Japan by a black ship to persuade the Japanese government that they should start trading again.

kurofune de ikaku saretara ***I ya ko san(1853)***

We have to surrender, if threatened by a black ship.

③ 1861 The civil war starts.

nanboku bunri ***I ya mui mi(1861)***

It is nonsense to separate the South and the North

④ 1863 The emancipation of slaves is declared.

dorei rinjin ***I ya mu zan(1863)***

Oh, miserable for slaves and neighbors.

6. The teacher shows numbers and instructs the students in the way of producing the phrases on their own. The samples are presented below.

① **3291** (***mi ni ku i*** "ugly") ②**304**(***sa re yo*** "leave," ***mi o shiboru*** "shape your body")

③**783** (***na ya mi*** "worry," ***shichi ya-san*** "pawnbroker") ④**5858**(***I ya I ya*** "hate," ***go wa go wa*** "rough")

7. Students produce the phrase indicating their telephone numbers, referring to the table they have filled out. For the students who are reluctant to show their number to the others, the teacher will provide numbers randomly. It is quite difficult for students to come up with phrases, considering the context as well, because the telephone numbers are not intentionally collected by the students. In this stage, students can try to make phrases just for fun and realize how Japanese use this strategy for remembering numbers.

37-40

Table 2

0	1	2	3	4
O (alphabet "o") Re (JPN) Ze (CHN) Maru (shape"Circle")	I (CHN) Hi (JPN)	Ni (CHN) Fu (JPN) Ji ("yuji" "koji" etc) Tsu(ENG "two")	Sa-n (CHN) Zan(from CHN "san") Mi-tsu (JPN) Bi (JPN"mi") Su(ENG "three")	Yo (CHN) Shi (JPN)

5	6	7	8	9
Go (CHN) Ko (CHN "go") Itsu (JPN)	Ro(CHN) Mu(JPN)	Shichi (CHN) Na(JPN)	Ha (CHN) Wa(CHN "ha") Ya (JPN)	Ku (CHN) Koko(JPN)

* The reason is presented in parenthesis.

CHN: Chinese reading, JPN: Japanese reading, ENG: English reading

Reflections for the ACTFL Standard

1. Students discuss the strategies for memorizing numbers used in English. Students read authentic materials such as magazines, to collect advertisements and understand the phrases replacing the numbers, and how it suits the context. Students finally present the phrases made by themselves for the telephone numbers.
2. Students come to understand the Japanese way of memorizing numbers efficiently, using plays on word.
3. Students acquire various ways of reading Japanese numbers and applying them to number memorization.
4. Students analyze the differences between the phrases in advertisements and the language they usually encounter. In this way students become aware of how language changes to adjust to the sounds for the numbers. Students compare the way of memorizing numbers with that of their own language.
5. Students utilize this strategy for memorizing their telephone numbers, as their Japanese neighbors do.

38-40

Plan 3: Composing their own advertisements (3.2)

In Non-linguistics strategies, advertisers come up with impressive messages. Students can see aspects of how Japanese think of their lives and futures. It is impossible for them to understand the implication of advertisements without understanding the target audiences' thinking. Students can expand their interest and vocabulary for a specific product. In addition, students can see the Japanese market through the examination of a specific product. This plan is suitable for all levels depending on the amount of their own languages they are allowed to use during the activities.

Procedure:

1. Teachers present the final goal of this project as the creation of original advertisements for a specific product. Teachers can provide some choices for the products: food, drinks, cars, help wanted advertisements, etc.

2. Students decide what kind of product they can make an advertisement for. The student collect the advertisements of competitors and find the key expressions commonly used for the product. Students then analyze the strategy those companies used for the advertisements. In this process, students can see the selling points for the products and the ways used for making the product appealing. If the advertisement doesn't clearly mention the quality of the product, students must make note of what appeals to the audience about the product.

3. Students analyze who is the most likely audience and interviews them on what is the most attractive point for the product and gather more opinions about the points they should emphasize.

4. Students devise the advertisement according to the results of the interviews and discussion with their classmates who have chosen the same product.

5. Students present their findings in front of the whole class and submit their report after getting feedback from their peers.

39 40

Reflections for the ACTFL Standard

1 Students conduct interviews, and discuss the result of the interviews. Students make presentations of the advertisements they create.

2 Students make the advertisement on their own to suit Japanese target customers.

3 Students conduct the market research for developing the idea for a certain product and learn the opinions about the appealing points from the target customers. Students gain knowledge of the strategies used in advertisements.

4 Students see the Japanese market, comparing their market from the perspective of what aspects appeal to the customers.

5 Students interview outside the school and discuss the results with classmates.

Conclusion

The eligibility of introducing advertising language in the classroom is also proved in terms of the five principles for teaching second language; 1) contexts, 2) tasks, 3) accuracy, 4) affective needs, 5) culture, claimed by Ommaglio(1993). 1) Students can learn language in the real context and also encounter some words in unexpected contexts, which are creatively designed for the purpose of advertisements. 2) Learning opportunity is unlimitedly provided depending on the way of using materials in the classroom as suggested in the final chapter. 3) Language in advertisements is not always grammatically correct but the irregularity is always within the range in which Japanese can accept. This is based on the fact that people know the accurate form of the language and can enjoy the deviation from the standard form as a strategy in advertisements. 4) Because of the convenience in obtaining advertisements from our surroundings, introduction of the language reduces the students' affective factor. Students can learn familiar topics without any anxiety. 5) Advertisements are useful as authentic materials, which are packed with various cultural aspects. In the process of examining the strategy used

in advertisements, students are automatically absorbed in the target cultures. Advertising language meets requirements as materials for second language learning in terms of teaching principles presented above.

This paper has presented the linguistic and cultural aspects which advertisements inherently holds, and covered some of the potential merits of including advertising language in the second language classroom from the teachers' points of view. It is assumed that understanding the strategies used in advertising brings about advancements in language learning. However, the actual effects in terms of the learners' language acquisition has not been examined yet. As Ellis (1992) claims, in addition to contents and topics to be taught, other elements such as classroom interaction and teacher's use of second language should be considered. For further research, the usefulness of introducing advertising language will be widely analyzed including those other elements required in second language acquisition.

I hope that this work can be utilized for arranging curriculums in teaching Japanese as a second language.

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Appendix

This paper has mainly focused on the strategies used in the copy of advertisements, rather than the other aspects such as audio and visual devices. However, we should not ignore the effect of those aids, since copy can not exist without them. The photo copies of the cited advertisements therefore, are attached as an appendix.

(1) Nonno May 5, 1988
(2) Croissant. November 25. 2001
(3) an・an. November 21. 2001
(4) Fukagawa, Hideo (1991) *Kyacchi fureezu no sengo shi*
(5) an・an. November 21. 2001
(6) Honjitsuno Okazu
(7) Yasuda, Teruo (2001) The great works of Japanese copywriters
(8) Senden kaigi February, 1998
(9) Yasuda, Teruo (2001) The great works of Japanese copywriters
(10) TCC Annual advertisement 1989
(11) Orange page. October 17. 1997
(12) Fukagawa, Hideo (1991) *Kyacchi fureezu no sengo shi*
(13) TCC Annual advertisement 1989
(14) Author's memory
(15) Hanako. May 24. 1990
(16) Croissant. October 25. 1981
(17) Senden kaigi. April. 1988
(18) Honjitsuno Okazu
(19) Tokyo motor show guide 2001
(20) Yasuda, Teruo (2001) The great works of Japanese copywriters
(21) Naito, Toshio (2001) *Koukoku no kyacchi kopii ga kakatte kitamono*
(22) TCC Annual advertisement 1989
(23) an・an. November 21. 2001
(24) an・an. November 21. 2001
(25) TCC Annual advertisement 1989
(26) Hanako. April 18. 2001
(27) Koyano, Tetsuo (2001) *Me o hikitsukeru koukoku hyougen*
(28) Koyano, Tetsuo (2001) *Me o hikitsukeru koukoku hyougen*
(29) Naito, Toshio (2001) *Koukoku no kyacchi kopii ga kakatte kitamono*

(30) Fukagawa, Hideo (1991) *Kyacchi fureezu no sengo shi*
(31) Yamaguchi, Nakami (2001) *Koukoku hyougen no hensen*
(32) Kamiyacho Subway station. November. 2001
(33) Shushoku Journal 1982
(34) Naito, Toshio (2001) Koukoku no kyacchi kopii ga katatte kitamono
(35) Number. November 20. 1993
(36) TCC Annual advertisement 1989
(37) TCC Annual advertisement 1989
(38) TCC Annual advertisement 1989
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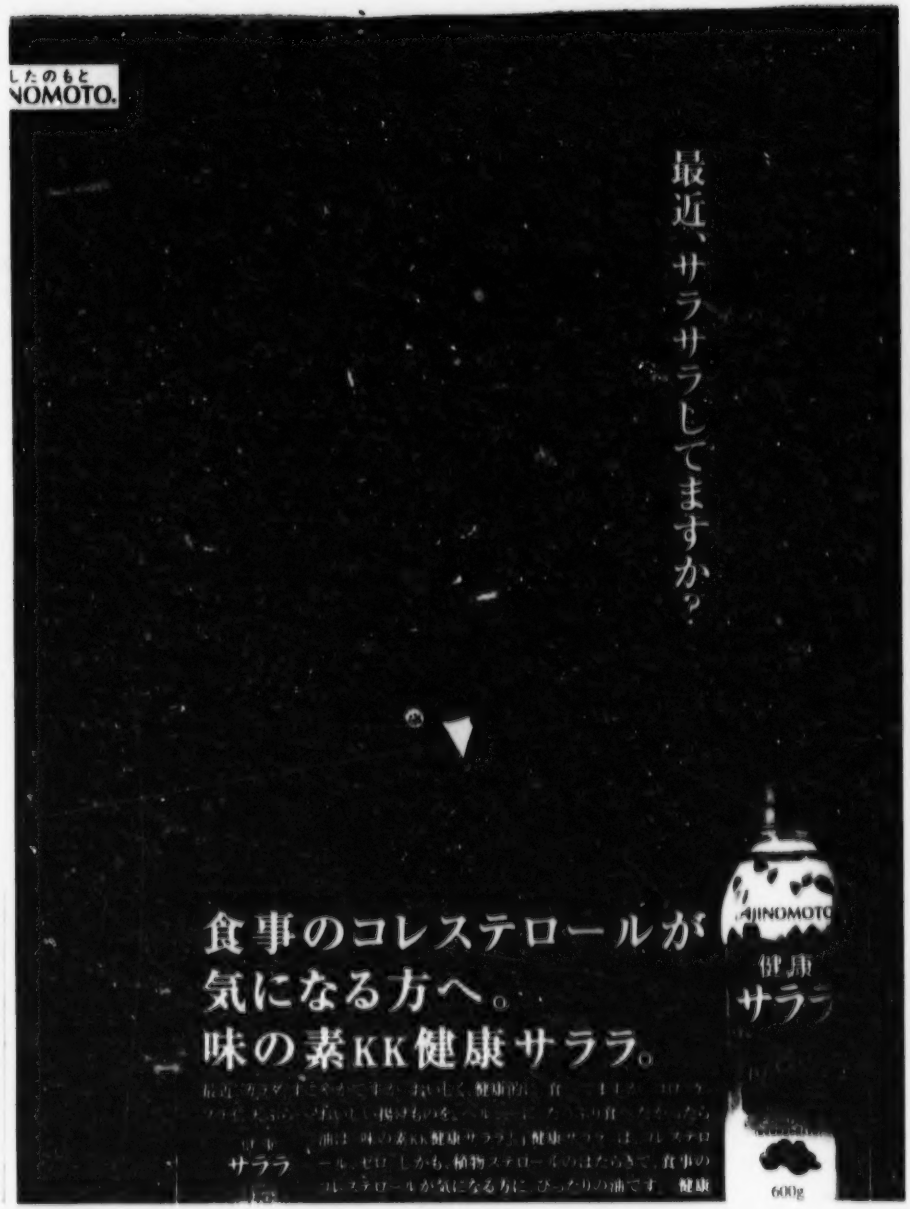
(40) TCC Annual advertisement 1989
(41) Yasuda, Teruo (2001) The great works of Japanese copywriters



49

50

BEST COPY AVAILABLE

51

52

BEST COPY AVAILABLE

53

54

BEST COPY AVAILABLE

BEST COPY AVAILABLE

57

そのボディには、大きな思想がつまっている。

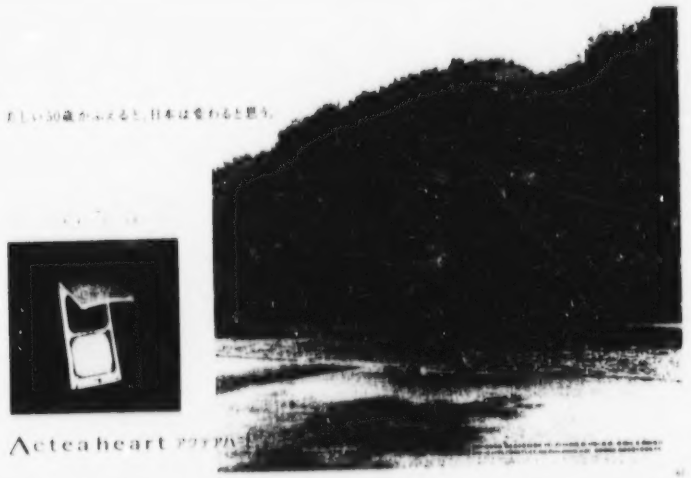
New Mercedes A-Class

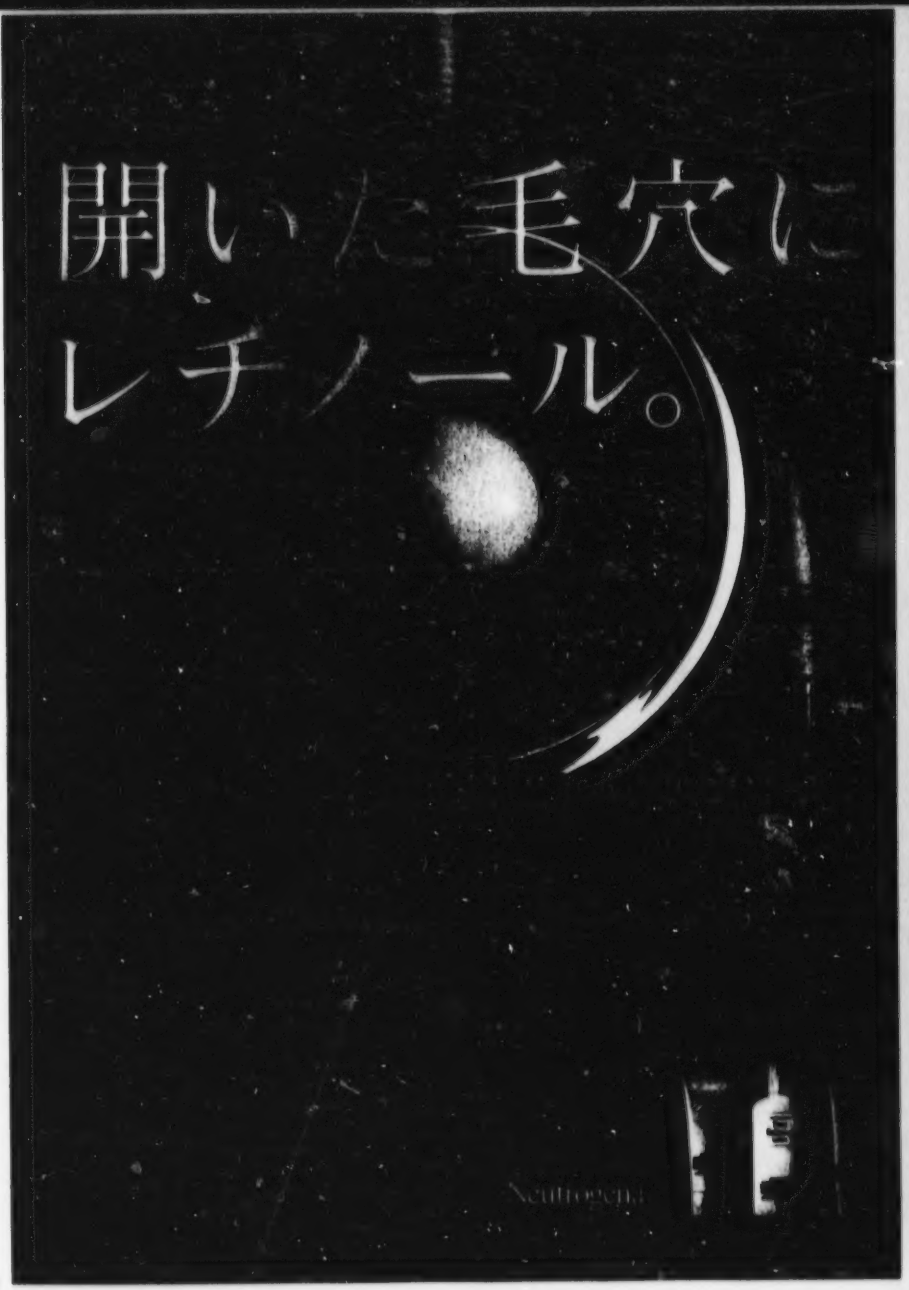
58

Mercedes-Benz

Mercedes Care

BEST COPY AVAILABLE





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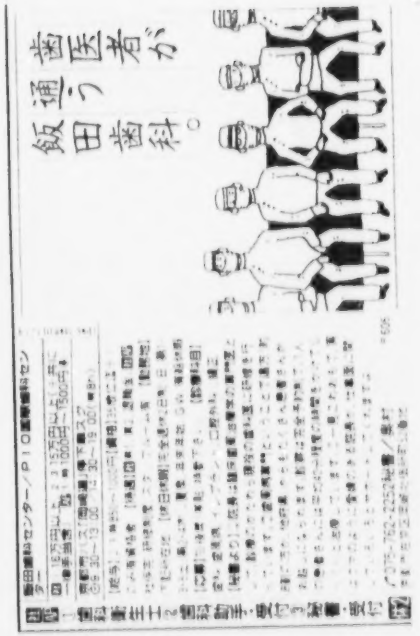


61

BEST COPY AVAILABLE

▼④

毎は毎でも、母は母。

梓は梓でも、辛は辛。
觸は触でも、濁は濁。
澁は渋でも、協は協。
佛は仏でも、沸は沸。
隨は随でも、惰は惰。
勞は労でも、螢は蛍。
區は区でも、鷗は鴎。

XEROX

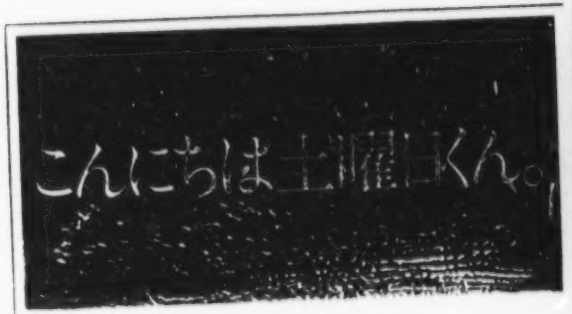
がんばれコミュニケーション

金曜日はワインを買う日。

もうひとつの週末がはじまります。1本のワインを買った日から。

サントリーのワイン

▼⑦



伊賀円

▲⑥

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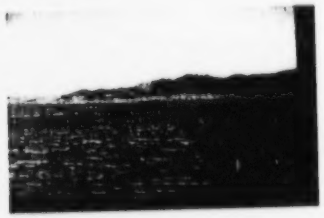
諸君。
学校出たら、
勉強しよう。



BEST COPY AVAILABLE

労働は、
イヤで
おじゃる。

のほほん

C 藤田芳康

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